



## Works descriptions

Louis Andriessen

*Workers Union*

1975

*Workers Union* is a symphonic movement intended for any size ensemble of loud-sounding instruments. The piece is melodically indeterminate, with no key or defined melody. The amount of repetitions is *ad libitum*. The performers are asked to make the piece sound dissonant, chromatic, and often aggressive. “The work will succeed,” notes Andriessen, “only in the case of every player playing with such an intention that their part is an essential one; just as in the political work.” — MCASB

Ei Arakawa & Christian Naujoks

*Warmhole Starshine*

2017

*Warmhole Starshine* is an instruction-based score. The first part invites the performers to use their hands and buttocks to generate sound. Instruments are added to the piece for the second part, and the musicians move around following a circular choreography.

Cory Arcangel

*24 Dances for the Electric Piano*

2014

*24 Dances for the Electric Piano* consists of 24 continuous variations on the same theme, giving the piece a sense of a never-ending party. Arcangel references contemporary EDM (electronic dance music) and its simple, repetitive, rhythmic approach.

John Baldessari

*Baldessari sings LeWitt (4th Edition)*

2012

In 1972, conceptual artist John Baldessari made a video tribute to minimalist artist Sol LeWitt by singing instructions and theoretical texts written by LeWitt. Later, this experiment was transcribed into a musical score. This score provides the base material from which the performers at Kunsthalle for Music perform this piece.

Jonathan Bepler

*11 Stages of Engagement*

*Drum Set Rest*

2018

Composer Jonathan Bepler focuses on those often overlooked moments in the exhibition’s musical score, such as the



transitions between the different repertoire pieces in Kunsthalle for Music. He has developed a musical tool-kit as a composition for the ensemble, where discrete musical actions and gestures activate the time between the pieces.

Commissioned by Kunsthalle for Music

### **Wojtek Blecharz**

*Mantra*

2016

Composed by Wojtek Blecharz, *Mantra* is a piece for the human voice, inviting the performers to use the limitations of their own body (for example, their length of breath) to generate sounds. This piece is a social exercise in being with each other, reacting to each other, listening to each other.

### **Cornelius Cardew**

*The Great Learning, Paragraph 7*

1971

*The Great Learning* is a work in seven parts, or paragraphs, which are based on translations of Confucius by Imagist poet Ezra Pound. This work encouraged the formation of the Scratch Orchestra, an experimental musical ensemble that performed throughout Britain and elsewhere from 1969 until 1972, raising the question of “art for whom.” In that tradition, Kunsthalle for Music revives and reinterprets paragraph 7 of this piece. — MCASB

### **Sandhya Daemgen**

*Unsung Future*

2018

*Unsung Future* is a singing piece conceived by Sandhya Daemgen with/for the first Kunsthalle for Music ensemble in Witte de With, Rotterdam 2018. It consists of the construction/deconstruction of a choir of voices, allowing and restricting individual desire and in dialogue with a site-specific architecture and space.

### **Nigel Deane**

*Landscape, oil on canvas: Lake Los Carneros at Sunset*

2019

### **David Michael DiGregorio & Sung Hwan Kim**

*Picidae*

2014

*Picidae* is a song inspired by the eponymous poem by Sung Hwan Kim, which also appeared in his book, *Talk or Sing* (2014). It was composed and first sung by composer and singer David Michael DiGregorio, also known as dogr, for the performance *Watermelon Sons*, directed by Sung Hwan Kim.

**Marcel Duchamp**

*Erratum Musical*

1913

“One way to study music: study Duchamp,” John Cage once said. Duchamp originally scored *Erratum Musical* for three voices. Each performer randomly picked notes from a hat, the number and range of which matched their vocal (singing) range. The notes were sung in the order they had been chosen, making it an early example of aleatoric music: the sound of the work purely based on chance. The lyrics of the song are taken from the French word ‘imprimer’ (to make a print).

**Julius Eastman**

*Stay On It*

1973

This piece by composer Julius Eastman offers a good example of a repetitive and minimalist approach to music. While some structures resemble the patterns of pop music, due to the nature of the score the piece eventually transforms into a cheerful and cacophonous sonic wall.

**Tim Etchells**

*Of Sound Body*

2017

This composition is generated in response to a given list of words, each of which indicates a sound that is or can be made by the human body. Each musician makes sound in reaction to the word prompts, responding always to a maximum of four words at a time. Musicians can choose to remain silent for any amount of time at any point in the piece.

**Philip Glass**

*Two Pages*

1968

*Two Pages* is a study in the elongation and subsequent contraction of a simple musical line. It is part of Philip Glass’ exploration of what he calls “additive process.” Regarding this process, he says: “A simple figure can expand and then contract in many different ways, maintaining the same general melodic configuration but, because of the addition of one note, it takes on a very different rhythmic shape.”

**Jordan Glenn**

*Pith*

2019



**Dominique Gonzalez-Foerster**

*séance for an ensemble and chairs*

2018

Visual artist Dominique Gonzalez-Foerster taps into both the individual sensitivities of the ensemble members and the musical spirits and specters they can collectively summon. The musicians, organized into a *séance*-like setup, draw the name of a deceased composer or musician, and together evoke that person's spirit through a group improvisation.

Commissioned Kunsthalle for Music, Witte de With

**Andreas Greiner & Tyler Friedman**

*Multitudes*

2014/2017

Greiner & Friedman conceived *Multitudes* through an entirely mathematical approach. Derived from an installation with a computer-controlled Disklavier piano, they have now translated their original piece for the Kunsthalle for Music ensemble. The piece evolves as performers play as many notes as they possibly can to the point of exhaustion, leading to an unexpected climax.

Composition: Tyler Friedman, 2014/2017

Concept: Andreas Greiner & Tyler Friedman, 2014

Originally developed for an installation by Andreas Greiner

Transcribed in 2017 for Kunsthalle for Music

**Charles E. Ives**

*The Unanswered Question*

1906

By its sound, this piece might be one of the most 'classical' pieces in the repertoire of Kunsthalle for Music. Its execution, however, is less traditional. All musicians are spread throughout the museum space, ideally out of each other's sight, and play at independent tempos.

**Hassan Khan**

*BEFORE THE AFTER a translation of an excerpt from the soundtrack of 'Before The Revolution' through a set of instructions*

2017

Hassan Khan's contribution to the Kunsthalle for Music repertoire is a translation of an excerpt from the soundtrack he composed for Ahmed El Attar's performance, *Before The Revolution* (2017), a work narrating the recent political turmoil in Egypt.



**Sora Kim**

*Breathe*

2017

About this work, the artist states: "I am asking you to breathe. I am asking you to breathe instrumentally/vocally. I am asking you to keep breathing and breathing instrumentally/vocally. But I'm not asking anything about how it begins or ends. Breathe one after another (or the others), then another (or the others), again another (or the others)."

**Lea Letzel**

*SONS SANS SENS*

2014

Lea Letzel's piece reveals and plays with similarities between weaving and music. Her musical instructions follow the technical descriptions of weaving patterns and focus on certain vocabulary used by weavers and musicians alike. Particularly noteworthy is not only the visual similarity between the horizontal warp threads and the musical staff but also the musical terminology utilized within the two notation systems. Weavers also speak of a score and the loom as their instrument.

**Ranjana Leyendecker**

*Les Vingt Minutes*

2017

**Christian Marclay**

*Shuffle*

2007

*Shuffle* is a deck of cards that can be used as a musical score.

Instructions: Shuffle the deck and draw your cards. Create a sequence using as many or as few cards as you wish. Play alone or with others. Invent your own rules. Sound may be generated or simply imagined.

**Ari Benjamin Meyers**

*Anthem*

2017

The statement, "Music is not," taken from the Kunsthalle for Music manifesto, is stretched and cut-up by Meyers for his piece, *Anthem*. Written for Kunsthalle for Music, the song calls for a continuous questioning of the state of music, as does the institution itself. What can music be, should it be, or will it be?

Courtesy of the Artist & Esther Schipper, Berlin



**Ari Benjamin Meyers**

*Duet*

2014

*Duet* by Ari Benjamin Meyers consists of two parts for two singers. One part is labeled Me, and the other part is labelled You. The piece exists not only as the music produced but also, and equally, as the moment that is created between “you” and “us” and whomever may be viewing the piece, though an audience is in no way necessary. The piece is an ongoing series of fleeting moments mediated by a set of instructions (the score).

Courtesy of the Artist & Esther Schipper, Berlin

**Ari Benjamin Meyers**

*Elevator Music*

2016/2018

*Elevator Music* is an homage to the transitory spaces often woefully unnoticed in the realms of daily human activity. The piece turns the banality and boredom of daily travel on its head, allowing Meyers to punctuate moments of everyday ordinariness by exploiting the performative possibilities of transitory minutes.

Courtesy of the Artist & Esther Schipper, Berlin

**Ari Benjamin Meyers**

*Manifesto*

2017

A programmatic text written by Meyers in allusion to the text genre of the artist's manifesto, typical of the artistic avant-gardes of the early 20<sup>th</sup> century. Originally conceived to announce the ongoing project *Kunsthalles for Music*, the text can be presented in various ways, i.e. adjusted in terms of materiality, language, form and scale. The headline of the text reads “Music is not necessarily what you think it is.” In exhibitions where the text appears, it often becomes the basis of performances where it is read aloud in parts or whole by the performers either singly or as a group. — JS

Courtesy of the Artist & Esther Schipper, Berlin

**Ari Benjamin Meyers**

*Serious Immobilities (workshop version)*

2013/2016

The title, *Serious Immobilities*, references instruction Erik Satie wrote on the original score of his piece *Vexations* (1893): “In order to play the theme 840 times in succession, it would be advisable to prepare oneself beforehand, and in the deepest silence, by serious immobilities.”

Courtesy of the Artist & Esther Schipper, Berlin



**Ari Benjamin Meyers**

*Untitled for Choir (Beating Time)*

2015

The composition consists of eight voices for a choir or ensemble of conductors. Only conducting is notated in the score; the performance therefore takes place in silence. The parts may also be performed individually. The movement and positioning of the performers in the space is also part of the score. — JS

Courtesy of the Artist & Esther Schipper, Berlin

**Jonathan Monk**

*My Mother Cleaning My Father's Piano originally performed by Rita Monk in Leicester, England in 2001*

2001

Jonathan Monk's piano piece documents the sound generated by an everyday cleaning job that his mother would perform. By rubbing a cloth over the keys, and thoroughly cleaning them one by one, a mixture of cacophonous and harmonic sounds is produced.

Transcribed by Augustin Maurs

**Pauline Oliveros**

*The Tuning Meditation*

1971

Of this work, the artist states: "The shape of each meditation emerges from the nature of the score guidelines and the dynamic interplay of the orchestra members. There is no melody, no harmony and no metrical rhythm. The direction is sound-oriented." *The Tuning Meditation* unites the community through sound.

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**Yoko Ono**

*Sky Piece to Jesus Christ*

1965/2017

About this work, the artist states: "The history of western music can be divided into BC (Before Cage) and AC (After Cage). I was lucky to have bumped into him in my roller coaster life. Us downtown artists called him J.C., for Jesus Christ... not to his face, but when we spoke about him amongst us. He was a good friend, and I miss him."

**Laure Prouvost**

*A Car Track*

2017

Visual artist Laure Prouvost originally wrote these lyrics as the soundtrack to one of her videos. The song is written from the perspective of a car, giving a lyrical voice to an inanimate object. Now, the ensemble is challenged to interpret

a song that was not meant to be sung by human voices.

**Steve Reich**

*Clapping Music*

1972

Steve Reich composed this now-iconic piece of minimalist music out of a desire to create music that would need no instruments at all beyond the human body. It is inspired by flamenco, incorporating some of the rhythmic qualities of that tradition.

**Terry Riley**

*In C*

1964

*In C*, composed by Terry Riley, is a piece for an indefinite number of performers. "A group of about 35 is desired if possible," Riley suggests, "but smaller or larger groups will work as well." Comprised of a series of short melodic fragments, *In C* is a response to the sounds that have dominated modern music for more than sixty years. It is often cited as the first minimalist composition.

**Anri Sala met / with Franz Ferdinand**

*Ulysses*

2007

This piece written for a drummer by visual artists, Anri Sala and Jeremy Millar, is based on a never released song by rock band Franz Ferdinand. While the drummer listens to the original melody on a set of headphones, they interpret the drum-score provided by Sala and Millar. This leaves only one aspect of the piece, the sound of the drums, to be spatially enjoyed, while its complete melody must be imagined.

Written together with Jeremy Millar

Courtesy of the Artist & Hauser & Wirth

**Erik Satie**

*Vexations*

1893

Renowned composer Erik Satie added a note on the score of this piece saying: "In order to play the theme 840 times in succession, it would be advisable to prepare oneself beforehand, and in the deepest silence, by serious immobilities." From the 1960s onward, this text has mostly been interpreted as an instruction that the score should be played 840 times, even though this may not have been Satie's intention. On September 9, 1963, John Cage produced the first marathon-like musical performance of this work. Instead of following the traditional interpretation, Kunsthalle for Music presents a stripped down, lean and mean version of the score.





## **SUPERFLEX**

*Tools/Animal Scratch*

1999

Artist collective SUPERFLEX produced a seventy-minute soundtrack consisting entirely of animal noises. The vinyl record becomes raw source material for DJ's who are encouraged to mix it into their sets, allowing random animal sounds to interfere with the other records they are playing.

All sounds by animals

Produced by SUPERFLEX, August Engkilde & Kruz'hem

**James Tenney**

*Koan*

1986

**The Residents**

*The Kiss of Flesh*

1988/2018

Performed as part of Kunsthalle for Music is *The Kiss of Flesh*, a track from *God in Three Persons*, a rock opera and concept album originally intended to come out in a variety of "flavors." Four versions were created: the album, a soundtrack version without the narration, and two singles, each giving a different perspective on the music. While the band's European music label first refused to print anything other than the original album, they eventually relented and pressed the soundtrack album as well.

Commissioned by Kunsthalle for Music

**marta tiesenga**

*ANNO1366*

2017

**marta tiesenga**

*diatom(1)*

2019

**Guido van der Werve**

*Paeon (The Present Moment) (excerpts)*

2015/2018

A paeon is a song or lyrical poem expressing triumph or gratitude. In Greek antiquity, paeans were usually performed by a chorus, though some examples seem intended for a single voice. Video artist Guido van der Werve composed *Paeon (The Present Moment)* as a soundtrack to his three-channel video work, *Nummer zestien, the present moment*,



in which he focuses on moments of action involving intuitive reaction and impulse.

**Andre Vida**

*For Three Mobile Musicians In a Stairwell*

2014

With this instruction-based piece, composer Andre Vida provides only three notes and one rhythm. Three musicians take their places on three different levels in a stairwell, play their respective note, and start moving across the floors. When passing each other, the musicians have to shift the rhythm of the music to retain its identity in relation to the space.

**Ryan Wieghard**

*Glide Structures II*

2019

**Garrett Wingfield**

*Pitchers*

2019